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Educational Television Series 1968-69

Teachers' Guide

DEPT. OF EDUCATION
HISTORICAL COLLECTION

Language Arts PRIMARY DIVISION

Remedial Reading

Educational Television Branch
ONTARIO DEPARTMENT OF EDUCATION
1670 Bayview Avenue, Toronto 17

LANGUAGE ARTS –
Primary Division

REMEDIAL READING

13 programs, 10 minutes each.

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Please address inquiries and comments to:

Assistant Superintendent,
Humanities,
Education Section,
ETV Branch,
1670 Bayview Avenue,
Toronto 17.

Note: Arrangements have just been cleared to broadcast this series on CHCH (11) Hamilton, 9:00-9:10 each weekday morning starting January 6, 1969.

Scheduling for this series can be found in the monthly ETVO SCHEDULE sent to all teachers. For long-term planning, reference can be made to the ETV Schedule (Calendar), which lists programming from October to June and was mailed to all teachers. However, it is most important to check the monthly ETVO SCHEDULE for the last minute changes always involved in extensive programming.

INTRODUCTION

This series of thirteen programs of ten minutes each is designed for children in Grades 3 and 4 who are having difficulty in learning to read. Such children may be passive, unable to respond to language, and lacking sharp perception. Furthermore, they may lack an awareness of what is around them and the necessary vocabulary to describe it. These programs should be watched by small groups of such children, rather than by an entire class.

Throughout the series, emphasis has been placed on providing a variety of stimuli. Three types of programs are presented: those based on making a book come alive, on a chosen unit of experience, and on creative participation.

The first group, "A Book Comes Alive", includes Programs one, six and ten. To use these programs to the best advantage, it is recommended that the following books dealt with on these programs, be made available so children can read the books for themselves.

JOHNSON, CROCKETT. *Harold and the Purple Crayon.* Harper & Row, 1958.

McCULLAGH, S. *The Three Pirates.* Dent & Sons, 1959.

REY, H.A. *Curious George.* Houghton & Mifflin, 1941.

The programs based on a chosen unit include Programs two, three, seven, eight, eleven and twelve. These will help children develop their grasp of concepts, their powers of observation, and an awareness of idiomatic language appropriate to particular situations. Each of the chosen units will be presented on two programs and are concerned with the airport, the television studio, and the police. Each of these program units indicates the overall atmosphere and related concepts of the occupation or service depicted, as well as some details of the responsibilities of the people engaged in it.

These six programs, then, aim at

- providing an experience that will build concepts
- extending word knowledge through the vocabulary associated with these particular concepts and experiences
- encouraging the use of this language through detailed follow-up activities suggested
- encouraging critical and analytical thought.

Furthermore, these programs provide the language and concept experiences necessary for the creative participation called for in Programs four, nine, and thirteen. Thus, "The Flying Cat" is built on the two airport programs, ("Around the Airport" and "A Flight"), "The Runaway Puppets" relates to Programs seven and eight, and "The Missing Carriage" builds on the two police programs. Programs four, nine and thirteen present original stories based on the content of their related preceding programs. Each original story reaches a point of suspense and then permits the viewer to complete it in his own way. This could be done through creative writing, drama, art, modelling or creative movement.

SUGGESTED PRE-VIEWING ACTIVITIES

1. It is recommended that the teacher establish listening skills in the children when she is reading them a story by:
   a. having them sit in close groups for better hearing, better response in group discussion, and for seeing the pictures more closely
   b. being sure that they are ready physically for listening
   c. setting a good example herself by listening attentively when children speak to her.
2. Encourage creative responses to literature using play-making, puppetry, choral speaking, creative writing, art expression and rhythmic body movement.
3. Encourage independent reading by providing an attractive library centre in a quiet area of the classroom. Books should cover a wide range of reading levels and should be displayed on racks so that their covers are in full view.
4. On the library table, display books related to current class interests.
5. Type and compile the children's own stories and have them available for reading.
6. Have a "My Favourite Book" or "My Favourite Author" chart hanging in the library centre with a short summary written by the child for reading by other children. Contributions to the chart should be voluntary.
7. Encourage the children to use the school and community libraries.

Other Points of Emphasis

1. Make sure that the children use a left to right eye movement in reading.
2. Encourage the children to use picture clues and concept clues in unlocking unknown words.
3. Teach word recognition skills daily to small groups as well as to individual children whenever the need arises.
4. Provide a motivation or purpose for reading.
5. Provoke thought and discussion by presenting a problem to be solved.
6 Make frequent use of the story content of pictures in order to stimulate the development of oral and written language.
7. Use a tape recorder so that children may record their oral reading, observe their own weaknesses, and practice independently.

notes

PROGRAM 1

A BOOK COMES ALIVE — *HAROLD AND THE PURPLE CRAYON*

This program is intended to stimulate interest in books and the desire to read them. Its purpose is also to provide an opportunity for language development and to motivate a creative response in the individual child.

PROGRAM CONTENT

An artist, with a long easel and magic marker, sketches Harold's adventures and narrates the story as he draws. The artist also joins some pre-drawn sketches into the sequence of the story as it progresses. Appropriate background music is used to suggest character, mood, and action. Words from the text are frequently superimposed on the drawings. The story ends abruptly at a point where Harold has a problem to solve. The children are presented with the same problem and are invited to solve it for themselves. The artist-narrator invites the children to retrace the story with him to recapitulate and review the plot and vocabulary. The narrator suggests that the children find their own purple crayon and finish the story, or find out how the author ends the story by reading *Harold and the Purple Crayon* by Crockett Johnson for themselves.

Vocabulary Superimposed

Harold, the purple crayon, decided, moonlight, forest, a frightening dragon, frightened, ocean, beach, picnics, a deserving porcupine.

SUGGESTED PRE-VIEWING ACTIVITIES

Tell the children they are about to see a program that will tell them a story. Encourage the children to listen carefully to the story teller because he has something he wants them to do.

SUGGESTED POST-VIEWING ACTIVITIES

Short Term

1. Children could complete Harold's adventure using their own purple crayon.
2. Children could use their drawings to tell their own stories, listing additional vocabulary on chart paper.
3. Children could write and read their stories.
4. Mr. Crockett Johnson's *Harold and the Purple Crayon* could be read by pupils to find out his ending to the story. Pupils and teacher might evaluate the book and discuss various endings (including the author's).

Long Term

1. The entire story can be recalled by the children and recorded on chart paper by the teacher.
2. Vocabulary flash cards can be built up from the vocabulary which was superimposed on screen. Words can be matched with those on charts for later programs.
3. Additional vocabulary can be mastered at an individual level by re-reading the experience charts and the original book. Teachers might tape the story and leave copies of the original book beside the tape recorder so that children can listen and follow the story.
4. Teachers can provide activities at the language centre to reinforce vocabulary and word recognition skills in *Harold and the Purple Crayon.* This might be done using the original text and listing all the things Harold drew, all the thinking words, action words, and feeling words. Similarly, flash cards could be made up with a word on one side and that word used in a sentence on the reverse side; for example, *moon* and *Harold drew the moon.*
5. Read other books in the series by Crockett Johnson.
6. Long and short term word recognition skills could be emphasized; such as
   - structural analysis — *ed, ing.*
   - contractions — *wasn't, wouldn't, etc.*
   - compound words — *moonlight, anywhere, etc.*
   - long and short vowels
   - two vowels (one of which is silent) — *ea, ai, ie, oa, etc.*

Bibliography

The Harold books listed below are written by Crockett Johnson and are published by Harper and Row.

Harold and the Purple Crayon (1958).
Harold's Trip to the Sky (1957).
Harold's Circus (1959).
Harold's ABC (1963).

notes

PROGRAMS 2 & 3

AROUND THE AIRPORT THE FLIGHT

"Around the Airport" and "The Flight" are intended to broaden the experiences and extend the concepts of children with reading difficulties in order to provide interesting material for an integrated language arts program.

PROGRAM CONTENT

"Around the Airport" shows two children, David and Janet, exploring the Toronto Airways Terminal with Bill McVean, the pilot-host. The children ask questions about the airport, aircraft, and flying which are answered by Mr. McVean on the tour.

In the program "The Flight", Mr. McVean actually takes David and Janet on a flight. The children participate in this experience, observing the operation of the aircraft and talking with the pilot. Vocabulary associated with the airport and flying is shown on screen from time to time.

SUGGESTED PRE-VIEWING ACTIVITIES

1. Have a selection of books about airplanes and flying displayed on the library table.
2. Explain to the children that they are going to see a program about an airport. Ask them to think of any questions they would like to ask about aircraft or flying. List the children's queries on chart paper and leave them on display in the classroom.
3. Tell the children that they will be seeing words on the screen from time to time. Encourage them to try and read the words.

SUGGESTED POST-VIEWING ACTIVITIES

Short Term

1. Ask the children what they learned from the program about airports and flying. Did the program answer their questions? Did it give other information? Make a co-operative chart of the children's observations.
2. Select key words for the children to master.
3. Invite the children to discuss what else they would like to find out about any aspects of airports or flying. Further questions could be added to a chart.

Long Term

1. Provide opportunities for an integrated language arts program. Increase the extend vocabulary through charts, the children's writing, and so on, based on the two programs. The following vocabulary could be used and amplified.
   aircraft, lounge, cashier, dispatcher, reservations, information, positively no smoking, restaurant, hangar, mechanics, ramp, control tower, elevation, engine, wings, seat belts, flight deck, wind sock.
2. From associated vocabulary develop word recognition skills for the individual child. Practice in skills may be part of the language centre.
3. Encourage the children to find further information about flying and aircraft from books and to record their research. They might report their findings to the class.
4. Plan a visit to the airport, if possible.
5. Discussion related to the programs could focus on people who are employed in relevant capacities, such as the ground crew, airport personnel, engineers, designers, scientists and factory workers. The value of air travel, air express and air mail could also provide topics for discussion.
6. Further activities could include research into the use of aluminum, oil and gasoline, or dramatization or the writing of poetry and stories on related topics.
7. The "Flight Plan" included on page 15 could be used for further vocabulary development and imaginary play.

Bibliography

ALLISON, D.K. *About Helpful Helicopters.* Melmont, 1954. (Look, Read, and Learn Series).

GOTTLIEB, WILLIAM. *Aircraft and How They Work.* Doubleday, 1960.

HOYT, EDWIN P. *Whirlybirds.* Doubleday, 1961.

KETTLEKAMP, L. *Gliders.* Morrow, 1961.

LEWELLEN, JOHN. *True Book of Airports and Airplanes.* Children's Press.

notes

PROGRAM 4

THE FLYING CAT

This program is designed to supplement the teacher's work in remedial reading while at the same time developing the imagination of the viewers and stimulating such creative responses as original writing, dramatizations, painting, modelling and creative movement.

PROGRAM CONTENT

An original story, *The Flying Cat,* is told by a ventriloquist to his boy, Sparky, who has a "bad memory". Humorous drawings accompany the story as it is told by the ventriloquist. The story ends at a point of high interest and the children are invited to finish it for themselves.

The Flying Cat is included in the Teacher's Guide so that it may be reprinted by the teacher for further enjoyment and study by the children. Selected words are superimposed on the screen as the story develops.

Vocabulary Superimposed

sofa, tick, begged, nibbled, streak of orange lightning, drove, curled, a horrifying thought, purring, voice climbed.

SUGGESTED PRE-VIEWING ACTIVITIES

1. Review vocabulary developed from Programs two and three on the airport.
2. Have the children read reports or stories they have written about the airport.
3. Look at and discuss any creative art work which resulted from programs about the airport.
4. Discuss any exciting, frightening, or humorous events the children think might happen on a flight and tell the children they are about to see a program about flight.

SUGGESTED POST-VIEWING ACTIVITIES

1. Give the children time to think about an ending for *The Flying Cat.*
2. Encourage the children to express their endings in writing, dramatization or art. The children may wish to make puppets of the Flying Cat for other adventures. Display the children's work and have them discuss and evaluate each other's efforts.
3. Compile books of the children's stories for display and reading at the library centre.
4. Read the following story, looking for striking words or phrases, such as "take matters into his own paws" or "like a streak of orange lightning".

THE FLYING CAT by Adele Ward

Most cats like milk and chasing mice and scratching up new sofas.
Most cats.
Tick wasn't most cats.
Tick liked tea and toast with peanut butter and mustard and sliding down ladders and watching airplanes.
Tick loved airplanes.
His boy, Tommy, loved airplanes too.
Tick and Tommy heard a lot about airplanes and flying from Tommy's father, Pilot Pat.
Tommy wanted to be a pilot, just like his father, some day.
Tick just wanted a ride in an airplane some day.
Then Tick heard the news.
Tommy was going on his first airplane ride!
Tick wanted to go, too, and he begged to be taken.
But no one understood what all the loud meowing was about.
Pilot Pat thought Tick wanted some tea, and he made him a cup.
Tommy thought Tick wanted some toast with peanut butter and mustard, and he made him a slice.
Tick thought he had better take matters into his own paws.
He would have to think fast.
Pilot Pat and Tommy were getting ready to go to the airport.
So Tick thought fast as he sipped up his tea and nibbled down his toast.
Then he had it!
Like a streak of orange lightning, Tick was out the door and shooting through the open window of Pilot Pat's car.
He dove under a big pillow on the back seat so no one would know he was there.
Tick didn't make a sound as Pilot Pat and Tommy drove to the airport.
He almost did, once.
That was when Tommy said "Too bad we didn't think of taking Tick along, Dad. He might have liked a ride in an airplane, too."
Right there and then, Tick almost jumped out to tell them that he was there.
Instead, he only curled himself into a smaller ball. Because Pilot Pat was saying, "Oh, no, Tommy! I wouldn't take Tick up with us! Cats hate flying!"
Pilot Pat had been right, of course.
Most cats do hate flying.
But then, Tick wasn't most cats!
Tick felt the car ease into a parking spot.
They were at the airport!
Tick suddenly had a horrifying thought!
What if Pilot Pat rolled up his window when he and Tommy left the car?
Tick wouldn't be able to get out!
He was almost afraid to look after he heard the car doors close and Pilot Pat and Tommy walk away.
Then, Tick would have yippy-ed out loud, if cats could yippy out loud.
The window was still open!
An orange streak of lightning shot out of Pilot Pat's car window and bolted toward the airfield.
Pilot Pat and Tommy saw it as they walked toward Pilot Pat's plane.
They wondered what it was.
They had no idea it was only Tick, trying to reach their airplane ahead of them.
The next second, Tick thought his whole plan was ruined.
There were so many airplanes on the ramp!
Which one was Pilot Pat's?
Then everything was alright again.
He remembered Pilot Pat talking about a red and white plane.
And there it was, straight ahead.
One of the doors was even wide open, as if it were waiting just for Tick.
One leap, and it wasn't waiting any more.
Tick was up on its wing.
Hiding inside the plane was easy.
Tick just slid down behind one of the pilots' seats.
He would have smiled, if cats could smile, as he waited for take-off.
A door closed.
An engine started purring.
Tick was so pleased with himself, he felt

like purring too. He would have, if something had not started bothering him just then.
It was the voice of the man in the pilot's seat. He was talking to someone, somewhere, in Tower Control.
The voice wasn't Pilot Pat's!
Suddenly, Tick was too excited to care about voices.
The airplane was moving! Slowly, at first, then faster! Faster still! Then very fast and then — UP!
Up, up, up into the air!
Tick was flying!
The airplane climbed higher and higher. Higher still.
Then it leveled itself and they were flying straight and even.
What a feeling! What a wonderful, feathery feeling!
Tick's head came up behind the pilot.
He just had to have a look out that window.
He almost meowed out loud when he saw how far up they were.
How could any cat not like this, wondered Tick.
He felt like a king, breezing along up there in the air, with the clouds and the wind and the sun.
And King Cat couldn't help purring right out loud.
But his purring suddenly turned to loud ME-OW-ING!
Tick's hair and tail stood straight up as he watched the airplane's nose take a dip straight down.
Then he didn't know what was happening to him.
One moment he was pinned against the roof of the plane. The next moment he had dropped. PLOP! The next moment, he found himself wrapped right around THE PILOT'S NECK!
NECK!

CUT-OFF POINT

NOTE TO TEACHERS: Since Program 5 gives a group of children an opportunity to meet the author, Adele Ward, who reads the ending of *The Flying Cat,* it is advisable not to reprint the story beyond this point until the children have seen Program 5.

"What in the world . . . . . .!" exclaimed the surprised pilot.
"A . . . . a . . . . a . . . . . CAT! What are you doing wrapped around my neck?"
"Don't ask me," Tick wanted to answer "I don't like me here any better than you do!"
And he leaped over to the seat next to the pilot.

"Boy, it's a good thing I found you before I took that dive," said the pilot.
"Boy, you can say that again," was Tick's feeling about it too.

"Don't you know you shouldn't go flying around up here without a safety belt?" asked the pilot. "And how'd you get in here anyway?"

Well, of course, Tick couldn't tell the pilot that he had made a mistake; that he had gotten into the wrong airplane.
And he couldn't tell him that he wasn't even sorry about it now. Tick was having the time of his nine lives, flying around up there — even if he was in the wrong plane, with the wrong pilot. Later, on the way home, when Tommy and Pilot Pat found Tick in the back seat, Tommy said, "Gosh, Tick, what a flight we had! If only you could have been up there with us." "If only they knew," Tick smiled to himself. "I was up there — just not with them, and I had quite a flight too!"

notes

PROGRAM 5

THE ENDING

"The Ending" is designed to give children with reading problems confidence in their own efforts as authors and to convey to them the idea that writing is a worthwhile and rewarding experience.

PROGRAM CONTENT

Adele Ward, author of *The Flying Cat,* visits a classroom in which a group of children pre-viewed the programs in this series. Mrs. Ward chats with the children and shows appreciation for their follow-up activities to the previous programs. Then the children, using their own paintings with words or sentences related to each, recapitulate the story as far as it went on the television program. Mrs. Ward invites three children to read their endings to the story. She and the other children note the variety of the endings. Mrs. Ward then reads her own ending to her story, but leaves the children feeling that their efforts and writing in general provide rewarding and satisfying experiences.

SUGGESTED PRE-VIEWING ACTIVITIES

1. Have on display all the children's work which resulted from Programs two, three, and four, such as charts, stories and art work.
2. Children might have ready their conclusions to *The Flying Cat.*

3. Tell the children that in the program they are about to watch, they will meet Mrs. Adele Ward, author of *The Flying Cat.*

SUGGESTED POST-VIEWING ACTIVITIES

1. Evaluate and compare Mrs. Ward's ending to *The Flying Cat* and the endings written by the children on the program. Then have the children in your class read their own endings, evaluate them and compare them with those on the program.
2. Illustrate in art media the ending to Mrs. Ward's story.

notes

PROGRAM 6

A BOOK COMES ALIVE—

THE THREE PIRATES

This program presents an exciting adventure story in order to motivate children, whose independent reading ability is limited, to read a graduated series of story books written around a common theme.

PROGRAM CONTENT

Exciting situations from several of the twelve books in the Griffin Series have been adapted for this program. *The Three Pirates* is presented as a stick-puppet show with a host-narrator. The characters of the three pirates are clearly defined. The three pirates sail away, each to the island of his dreams. They encounter a terrible sea-dragon and a fight ensues. At this point the program ends and the viewers are invited to read the Griffin Series for themselves to find out what happens to each pirate.

The tiny stage and the stick puppets offer the children a simple but effective method for presenting their own plays.

Vocabulary Superimposed

Roderick the Red, coward, Gregory the Green, Ben the Blue Pirate, determined, Acrooacree, jewels, sparkling green, green emeralds, storm, stronger, calming, sea-dragon.

SUGGESTED PRE-VIEWING ACTIVITIES

1. Have sufficient copies of the Griffin Series of books for reading by the children after they have seen the program.

2. Find out and record in chart form what the children know about pirates.

3. Tell the children they are about to see a program about pirates. Ask them to watch closely to find out if the pirates in the program resemble or differ from the pirates they have discussed.

SUGGESTED POST-VIEWING ACTIVITIES

1. Have a discussion about the program, the characters of the three pirates and their ambitions. The children could evaluate the three characters. Recapitulate the story in chart form to the cut-off point in the program. Develop new vocabulary and teach or reteach any word recognition skills with which the children are having difficulty as the chart is read and re-read.

2. Give each child the opportunity to write, paint or model his own ending to the story. Help children with writing problems individually. Have each child read his own completion to the story. Note the variety of ways the story could end.

3. Distribute copies of the *Griffin Series* so that the children may read the first book in the series and progress to the more difficult books in order to find out what happened to the three pirates. Provide opportunities for discussion and oral reading.

4. Let the children make their own pirate stick puppets and a small stage in order to present in puppet play form their own stories about the pirates, as well as the original author's adventures.

Bibliography

The *Dragon Book* Series was written by Sheila McCullagh and is handled in Canada by Dent & Sons Ltd. It is aimed at graduated reading levels and includes the following books.

Reading Level Grade Two:

Dragon's Gold (1963)
Island of the Sunset (1963)
The Princess who Wanted the Moon (1963)

Reading Level Grade 2.5:

Greg and the Black Pirates (1963)
A Dragon in the Wood (1963)
The Three Princes (1963)

Reading Level Grade 3:

The People of the Bells (1964)
The Country of the Red Birds (1964)
In the Kingdom of the Day (1964)

Reading Level Grade 4:

The Sea Horses of the Far Islands (1964)
The Sea King's Daughter (1964)
The Horses of the North Wind (1964)

notes

PROGRAMS 7&8

TELEVISION: BEHIND THE SCREEN

These two programs broaden the experiences of children in an area of television unfamiliar to them and provide stimulating material for developing their listening, speaking, reading and writing skills.

PROGRAM CONTENT

Program seven

A child accompanies a television actor-host around a television studio. The child observes and asks questions. He sees the sound-proof doors, the variety of lights, and himself on one of the monitors. He talks with the cameramen and other personnel. The lighting director explains to him the complexity of lights. The producer speaks to the child on the "intercom" from the control room. The child visits the control room and chats with the producer who shows how she controls the action in the studio by giving directions through the "mike" to anyone wearing a headset in the studio. The director conveys the producer's directions to the performers and to the VTR room where the show is taped on big video-tape machines.

Program eight

The child visits the makeup room and tries on a wig, moustache and beard. In the studio a set for a new program, *Curious George,* is being arranged by the stagehands. Meanwhile, the child visits the dressing room and examines some of the costumes to be used in the program. The producer gives instructions from the control room for the rehearsal to begin. A scene from *Curious George* is made. When the scene is taped the production crew and the technical crew break for lunch. The child and the actor-host accompany them.

Vocabulary Superimposed

set, mike, boom, pan, dolly, truck, scoop, cone, pup, barn doors, cookie, snoot, cast.

SUGGESTED PRE-VIEWING ACTIVITIES

1. Have the children discuss the television programs that they have seen in this series. Lead the children to tell how they think a program is actually made. List their ideas. If the children have questions about television production and the people who make the programs, list them too.

2. Tell the children they are about to see a program which will take them into the television studio. There they will see and hear some words that are already familiar to them but will have a special television meaning.

SUGGESTED POST-VIEWING ACTIVITIES

1. Let the children discuss what they have learned about a television studio. Have them check the accuracy of their previous ideas. Make a chart of the new information. Build new vocabulary and reinforce word recognition skills as the chart is developed and reread.

2. Have each child tell, write, paint or model what impressed him most about the television studio.

3. List the words that were superimposed and develop their double meanings.

4. Encourage the children to build a classroom "play" television studio. Have the children write their own plays for production. Let the children decide who the director, producer and other studio personnel will be. Encourage them to decide whether they will build and use puppets, marionettes or actors in their productions. Have the children build their own props and paint their scenery.

5. Plan a trip to the local television studio, if one is accessible.

Bibliography

BENDICK, JEANNE. *Television Works Like This.* McGraw Hill, 1959.

BUCHHEIMER, N. *Let's Go to a Television Station.* Putnam, 1958.

GOULD, JACK. *All About Radio and Television.* Random House, 1958.

HARVEY, T. *Television: How It Works.* Putnam, 1968.

STODDARD, EDWARD. *The First Book of Television.* Franklin Watts, 1955.

notes

PROGRAM 9

THE RUNAWAY PUPPETS

This program is intended to create a desire in the children to write an amusing completion to a fantasy.

PROGRAM CONTENT

The complete story, *The Runaway Puppets,* is given below. The cut-off point in the program is indicated. It is recommended that the children do not read the story until they have written their own conclusions.

Vocabulary Superimposed

stuffed, coast, uncomfortable, gratitude, remember, floppy, prop castle, dimmer panel, scoop, puplight, bull switch, microphone.

SUGGESTED PRE-VIEWING ACTIVITIES

1. Have the children discuss Programs seven and eight. Reread charts and stories developed from the post-viewing activities and review the special television vocabulary as well as any other vocabulary learned.
2. Tell the children to get ready to watch a story that takes place in a television studio.

SUGGESTED POST-VIEWING ACTIVITIES

1. Encourage the children to discuss what they liked or disliked about *The Runaway Puppets.* Elicit from them the fantasy aspect of the story. Have the children recall and talk about other stories they know that are fantasies.

2. Give each child the opportunity to pretend that he is dreaming about Ziggy and Sniff Sniff and, using his imagination, write a completion to *The Runaway Puppets* which will be as amusing and fantastic as he can make it.
3. Allow time for the children to read their endings to their stories. Have an evaluation of the amusing or fantastic endings to *The Runaway Puppets.*
4. Distribute copies of the complete story for the children to read both silently and orally. Have the children compare their completions to that of the author's.
5. Provide opportunities for rereading the story. Help the children individually who are having word difficulties to unlock unknown words by reteaching and reinforcing the appropriate word recognition skill.
6. Challenge the children to write, paint, model, build puppets or dramatize other dreams or fantasies.

THE RUNAWAY PUPPETS

Roger, the puppeteer, finished his television show, stuffed his two puppets, Ziggy the Clown and Sniff Sniff, his pet, inside their shoebox and left for the makeup room.

And that's when Ziggy and Sniff Sniff decided to have some fun.

They peeked out of the shoebox. The studio was empty.

"I think the coast's clear," whispered Sniff Sniff.

"Good. Then we can get out of this stuffy old thing," said Ziggy.

And the two puppets climbed out of the shoebox.

"Boy, is it crampy and uncomfortable in there," complained Sniff Sniff.

"We slave our hearts out for that Roger and he gives us an old shoebox to live in," grumbled Ziggy.

"Boy!" said Sniff Sniff.

"Boy!" said Ziggy. "Some gratitude, huh? But, we haven't time to waste, Sniff Sniff. Let's get growing while we have the chance. Do you remember the magic words I taught you in there?"

"Sure," answered Sniff Sniff.

"Well, just remember to keep twirling around while we say them," Ziggy reminded Sniff Sniff. "Then we'll both grow a bit together and really have some fun."

The two puppets started twirling and chanting the magic words.

"Intry mintry, cutry corn,
Apple seed and apple thorn."
And they started growing bigger!
"Wire briar, limberlock,
Five wild geese all in a flock."
They grew bigger still!
"Turn and turn and one, two, three,
We're as big as big can be!"

And they were! Ziggy and Sniff Sniff were life-size!

"Whee!" exclaimed Sniff Sniff. "We did it, Ziggy! Look at us! We're as big as Roger now!"

"I told you we could do it," said Ziggy, just as excited now as Sniff Sniff. "What do you want to do first, now that we're people-size?"

Ziggy wanted to play cameraman. He jumped up on the stand of the big camera dolly. "Will you give me a ride on this thing, Ziggy? I like the way the cameraman gets zipped around on these."

"Okay," said Ziggy, and he gave Sniff Sniff a good push. Too good a push. Sniff Sniff and the camera dolly went SWOOSH across the floor and then SMACK — right into Roger's scenery. Roger's beautiful big cardboard castle came toppling down.

"Oh! Oh!" said Sniff Sniff, jumping off the camera stand.

"Oh! Oh!" said Ziggy. "I don't think Roger'll be too pleased when he notices *that!*"

"What are we going to do about it, Ziggy?" asked Sniff Sniff, worried.

"What can we do about it?" said Ziggy. "I don't know anything about carpentry. C'mon. Let's have a look at some of the funny-looking lights around here."

Sniff Sniff knew something about those. He showed Ziggy what a scoop was, and a cone, and a pup light with its barn doors. Then the puppets had some fun with the mike boom. Ziggy swung the big boom about trying to tag Sniff Sniff with the microphone at its end. Sniff Sniff had fun dancing and ducking out of its way.

Suddenly, Roger's footsteps sounded in the hallway. He was on his way back.

Ziggy and Sniff Sniff almost fell over each other in their hurry to get back inside the shoebox.

"Hurry Ziggy!" cried Sniff Sniff. "Say the magic grow-small words! Hurry, hurry, hurry!"

"I'm so excited, I can't remember them!" exclaimed Ziggy.

CUT - OFF POINT

"But you have to remember them!" Roger can't find us out here! Think Ziggy! Think hard!" Sniff Sniff pleaded. He was frightened.

"Zippity zappity. No, they're not the right ones," mumbled Ziggy. Poor Ziggy was trying so hard to remember the right magic grow-small words.

"Inkity pinkity . . . . . ziggity zaggity . . . . blinkety blankity . . . . .! Oh, no, no, no!" he cried. "None of them are right!"

Roger came into the studio and stood staring at the two puppets and the open shoebox on the table. "Funny," he said to himself, "I was sure I had tucked Ziggy and Sniff Sniff inside that box before." And he scratched his head and looked very puzzled as he carefully folded Ziggy the Clown puppet and Sniff Sniff the animal puppet inside their shoebox. Then he tucked the box under his arm and left the studio.

All the way home, Roger thought about the funny dream he had dreamed when he fell asleep in that makeup chair. He remembered that it had been about Ziggy and Sniff Sniff and there was something . . . . . something about that shoebox of theirs. The next morning Roger bought a beautiful, new, big, polka-dotted suitcase for Ziggy and Sniff Sniff to live in.

notes

PROGRAM 10

A BOOK COMES ALIVE– *CURIOUS GEORGE*

This program is designed to convince children who do not read books for pleasure that the act of reading a book can be an entertaining and satisfying experience.

PROGRAM CONTENT

Curious George is presented as a marionette by a host. As the host-actor narrates the story, the scenery simulates the pictures in the book. The story ends abruptly at George's imprisonment. The host suggests that the children find out what happens to George by reading the rest of the story for themselves.

Vocabulary Superimposed

curious, George, Africa, monkey, ground, caught, exciting, telephoned, fascinated, fire station, prison.

SUGGESTED PRE-VIEWING ACTIVITIES

1. Have a general discussion of the amusing incidents in the story.
2. Let each child draw or paint the incident he liked best in the program. Discuss his picture and write a sentence or two to go with his picture.
3. Have a general discussion on the various ways in which the story might end. Try to elicit from the children the humorous or mischievous incidents that might happen to George. Record the children's suggestions on chart paper. New vocabulary and word recognition skills can be dealt with as they occur. Opportunities for individual diagnosing and the reteaching of word recognition skills can take place as the chart is reread.
4. Encourage the children to express creatively their own story endings in writing, art media, or dramatization.
5. Distribute copies of *Curious George*. Allow the children time to read the story to the end for themselves. Compare the children's endings with the author's.
6. Tape the story *Curious George* so that children may listen and follow the text.
7. Read other adventures in the series of Curious George books by H.A. Rey.
8. Make a George puppet and devise other adventures for George.

Bibliography

The *Curious George* Series is written by Hans A. Rey and is published by Houghton Mifflin in Boston. It includes the following books:

Curious George (1941)
Curious George Takes a Job (1947)
Curious George Rides a Bike (1952)
Curious George Gets a Medal (1957)
Curious George Flies a Kite (1958)
Curious George Learns the Alphabet (1963)
Curious George Goes to the Hospital (1966)

notes

PROGRAMS 11 & 12

THE POLICE: HIT AND RUN

The purpose of these programs is to deepen the children's insights into the work of the police and at the same time to provide worthwhile material for an integrated language arts program.

PROGRAM CONTENT

Program eleven

Two children, Monica Miller-Wilm and Stanley Chu, visit the headquarters of the Mississauga Police Force. In the Parade Room they see the policemen receiving their assignments for the day and they accompany two officers who are investigating a hit-and-run case involving a car and a child's bicycle. They observe the manner in which laboratory analysis is employed to identify the hit-and-run car, gather further evidence and make use of the police patrol car two-way radio.

Program twelve

The officers continue their investigation until all the necessary evidence has been gathered and the case solved. The officer in charge sums up the purpose of this important aspect of police work and adds a personal safety message for the viewer.

Vocabulary For Study

traffic, investigate, analysis, witness, information, despatcher, transmitted, all points bulletin, vehicle, abandoned, suspicious, aerial.

SUGGESTED PRE-VIEWING ACTIVITIES

1. Conduct a discussion about the work of the police.
2. Ask the children what information they would like to find out about police work. List their queries.
3. Tell the children they are going to see a program about police work. Have them look for answers to their questions and for other information.

SUGGESTED POST-VIEWING ACTIVITIES

1. Encourage the children to discuss the program. Build a chart on the answers to their questions as well as on further information they have learned.
2. Have the chart read by the children in order to build vocabulary and to reinforce word recognition skills.
3. Have the children suggest all the words they can think of to describe how the policemen work, what they wear, and what can be seen in the Parade Room.
4. Have the children dramatize the television case and then write a case of their own.
5. Encourage further reading and research into other aspects of police work from books, films and newspapers.
6. Make use of the television programs to motivate creative art work.
7. Plan a visit to the local police station.

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JOHNSTON, JOHANNA. *What Does a Policeman Do?* Dodd Mead, 1959.

LENSKI, LOIS. *Policeman Small.* Walck, 1962.

SOOTIN, L. *Let's Go to a Police Station.* Putnam, 1957.

WILLIAMS, B. *I Know a Policeman.* Putnam, 1967.

notes

PROGRAM 13

THE MISSING CARRIAGE

This program challenges the children to write a completion to a television mystery story, and develops their reading skills by presenting and emphasizing new words in a dramatic context.

PROGRAM CONTENT

The complete mystery story, *The Missing Carriage,* is given below. The television story ends abruptly when Julia Gray is arrested and the detective-host invites the children to complete the mystery for themselves.

Vocabulary Superimposed

anxious, carriage, a white fringe decoration, promised, wrong, kidnapped, all points bulletin, alerted, patrolled, suspicious, witness, strolling, arrested.

SUGGESTED PRE-VIEWING ACTIVITIES

1. Have the children discuss those aspects of police work that were presented in Programs 11 and 12.
2. Review the vocabulary developed from Programs 11 and 12.
3. Conduct a discussion about what is meant by a mystery story.
4. Tell the children that they are about to see a television mystery story and that they should listen carefully to the detective because he has something for them to do.

SUGGESTED POST-VIEWING ACTIVITIES

1. Have the children follow the detective's instructions and write their own solutions to the mystery.
2. Let the children read their solutions. Have a group evaluation of the solutions read.
3. Distribute copies of the author's original story for reading by the children. Have the children compare the author's solution to their own.
4. Make use of the original story to reinforce vocabulary superimposed and to develop further word study. Teach word recognition skills to meet the needs of the individual child in unlocking new words.
5. Use the original story for dramatization and creative aid work.
6. Encourage the children to write their own original mystery stories.

THE MISSING CARRIAGE

Julie Gray and Jennifer Day were best friends. That's why Julie was the first to hear about Jennifer's brand new doll carriage.

"Come and see it, Julie," telephoned Jennifer. "It's the super deluxe size! Hurry! I'll let you push it all the way to the park."

Julie would have skipped lunch, she was so anxious to see Jennifer's new toy. But Julie's mother was fussy about things like that. She said Julie could not go out to play until her soup was finished. It seemed forever before that soup was cool enough to finish but, finally, it was and Julie was dashing down the street to Jennifer's house.

"Oh!" she said when she saw the beautiful new carriage sitting in Jennifer's front yard. It was navy blue with a white fringe decoration on top. "Ohhh!" said Julie again. "I've never seen a doll carriage like this before!" And Julie thought her friend was very lucky. Very lucky indeed.

"Jenny! Jennifer!" Julie called through the front screen door.

"Is that you, Julie?" Jennifer's mother answered from somewhere inside the house.

"Yes, Mrs. Day," said Julie. "Where's Jennifer?"

"Gone ahead to the park, dear," Mrs. Day answered. "She said she was tired of waiting and you could meet her there. Okay?"

"Okay. Thank you, Mrs. Day," said Julie. Then to herself, she said, "That Jennifer sure *is* my best friend. Maybe she didn't wait for me — but she left her brand new carriage for *me* to push to the park. Just as she promised."

And Julie steered the carriage out of the yard and proudly wheeled it down the sidewalk, to the park.

But what a mistake she had made! Julie had the wrong carriage! Julie had walked away with Mrs. Day's real new BABY carriage. What's more — Mrs. Day's real baby was sound asleep inside that carriage!

When Mrs. Day looked out the window and found the carriage and her baby gone — she started screeming!

"My baby! My baby! Somebody's kidnapped my baby!" she cried.

She had no idea that the baby was snug as a bug and safe and sound with Julie.

She ran to the telephone. "Police? Oh, hurry! My baby's been kidnapped! Please hurry and find my baby!"

Well, the police department certainly knows how to hurry.

Within seconds, an all points bulletin had alerted every policeman on duty about the kidnapping.

Within minutes, hundreds of policemen (and detectives) were at work, searching for a baby in a navy blue carriage with a white fringe decoration on top.

Police cars patrolled up streets and down streets.

Babies in blue carriages were checked and double checked and checked again.

Neighbours were asked questions. Hadn't anyone seen a stranger near Mrs. Day's house that morning?

But no one had seen anyone or anything the least bit suspicious.

No one had seen Julie Gray walk away with that baby.

That was too bad. A witness could have saved poor Mrs. Day a lot of worry and the police a lot of trouble.

And where was Julie Gray all this while? She was strolling in the park, looking for Jennifer.

And where was Jennifer? She was on her way home, looking for Julie and wondering what had happened to her.

And what did happen next? It was the biggest surprise of Julie's life!

She was ARRESTED!

CUT-OFF POINT

Not in so many words, mind you. The policemen who found Julie and the navy blue carriage with the white fringe decoration on top weren't the least bit unfriendly. And Julie wasn't the least bit

frightened when they said, "Come along with us, please."

Julie even giggled as she walked back to Mrs. Day's between the two policemen. She thought the very tall policeman looked funny pushing a doll carriage in front of him.

Then Julie saw all the people and police-cars and motorcycles around Mrs. Day's, then Mrs. Day running toward them, crying, "My baby! My baby! You've found my baby!"

And then everything was straightened out.

It took some time, mind you.

Julie had a lot of explaining to do.

But, finally, it was all very clear.

The baby hadn't been kidnapped. The whole thing has been only a mistake. A big mistake. Julie was very sorry.

Jennifer was sorry too. If she had waited for Julie in the first place, the whole thing would not have happened. So Julie *and* Jennifer apologized for causing everyone so much trouble.

Mrs. Day was so happy that her baby hadn't really been kidnapped, she said it was all right.

The police were so happy that Mrs. Day's baby hadn't really been kidnapped, they said it was all right too.

So Julie and Jennifer smiled as they pushed Jennifer's new doll carriage down the sidewalk to the park.

notes

DEPARTMENT OF TRANSPORT
AIR TRAFFIC CONTROL

FLIGHT PLAN

1

PILOTS: COMPLETE PART 1 ONLY

TYPE OF FLIGHT (IFR ☐ VFR ☐ DVFR ☐)	AIRCRAFT IDENTIFICATION	TYPE OF AIRCRAFT	TRUE AIR SPEED (M.P.H. ☐ KNOTS ☐)	POINT OF DEPARTURE

FLIGHT ALTITUDE/LEVEL AND ROUTE

DESTINATION AIRPORT

TIME OF DEPARTURE (GMT) PROPOSED	TIME OF DEPARTURE (GMT) ACTUAL	EST. ELAPSED TIME HOURS & MINS.	ALT. AIRPORT/S	FUEL ON BOARD HOURS & MINS.	RADIO FREQUENCIES

TYPE OF EMERGENCY RADIO TRANSMITTER, IF CARRIED	NAV. & APPROACH AIDS CAPABILITY (VOR ☐ LFR ☐ ILS ☐ ADF ☐ OTHER ☐)	TOTAL NO. OF PERSONS ON BOARD	PILOT'S NAME

NAME AND ADDRESS OF AIRCRAFT OWNER

OTHER INFORMATION (SUCH AS COLOUR OF AIRCRAFT, ETC.)

PILOT'S LICENCE NO.

NOTE: AN ARRIVAL REPORT MUST BE FILED.

PILOT'S SIGNATURE

2

FLIGHT PLAN RECEIVED FROM ____ BY ____

FLIGHT PLAN PASSED TO ____ BY ____

DEPARTURE MESSAGE			ARRIVAL MESSAGE			
SENT BY (INITIALS)	TIME	RECEIVED BY (INITIALS)	ARRIVED AT (PLACE)	ARRIVAL TIME (GMT)	SENT BY (INITIALS)	RECEIVED BY (INITIALS)

26-0055
10-65

"Flight Plan"

For Programs 2 & 3

REMEDIAL READING